

ISSN: 2278-9529

GALAXY

International Multidisciplinary Research Journal

September 2017 – Vol. 6, Issue– 5

Editor-In-Chief: Dr. Vishwanath Bite

www.galaxyimrj.com

About Us: <http://www.galaxyimrj.com/about-us/>

Archive: <http://www.galaxyimrj.com/archive/>

Contact Us: <http://www.galaxyimrj.com/contact-us/>

Editorial Board: <http://www.galaxyimrj.com/editorial-board/>

Submission: <http://www.galaxyimrj.com/submission/>

FAQ: <http://www.galaxyimrj.com/faq/>



Voyeurism in Media: Objectification of Women as the Image of Pleasure

Narendra Kumar Jangir

Ph.D Research Scholar
Department of English,
Central University of Rajasthan

Article History: Submitted-30/05/2017, Revised-11/08/2017, Accepted-30/09/2017, Published-15/10/2017.

Abstract:

Media in current span of political representation significantly anticipated to be occupied the space for advanced representation system that poses a question about the ways the unconscious structured by the dominant order in a particular way of seeing and articulating, but consequences laid the production to construct a discourse of alternative visuals providing ample space for phallogocentric assumption in disguise forming the image of woman as ultimate Other or as fair sex or weaker sex in the society. My intent of working on this paper is to relocate the mainstream media into manipulative reinforcement of reconstructing new visual pleasure for the male audience to satisfy the notion of scopophilia (pleasure in seeing). This paper would explore the media/screen's relation to the Freud's structure of seeking pleasure in two contradicting aspects firstly; one arises pleasure from sight/seeing another person as an object sexual stimulation; and second develop through narcissism and constitution of the ego and demands identification of ego with the object on the screen through the spectator's fascination with recognition of his like; so to articulate the idea of seeking pleasure out of the body of woman through circulating various pieces of screens as ads, reality shows, sitcoms, digital news papers and so on, that produces individual male psyche into the function of sexual instinct and ego libido, and motivate eroticized phantasmagoria that effect the subject's perception of world to make a mockery of empirical objectivity. Various advertisements in contemporary television and digital screen as you tube are toiling hard to challenge the attitude of woman projecting her strong and capable of doing things beyond the limits of man, but they end up the object reconstructing the sexual imbalance failing the ambition of imparting associate values of human being in society with equality, rather such pieces develop the active male gaze and passive female who desires to becomes such object of oppression and utility for male dominance. This paper has sources with various advertisements of current decade to authenticate the theme and title of research.

Keywords: Phallogocentric, scopophilia, political representation, mainstream dominance.

The responsible culture of representing visual narratives to entertain, inform and educate the common man of the wide intellectual society of our country have been encapsulating the target audience in various forms of media and thus, attained the line of adhering socio-cultural responsibility to be in the front of enclosing and disclosing different components of certain issues

through news section of media, screen of alternative medium as television, films, video games, animated films, and most importantly social media in the second decade of twenty first century. Discussing the blurred line of duties of media all over the profit-oriented world wherein the authentication of content and its sensitive acceptance in the society varies as the medium of screen vary, a television reality show differs from a news channel and television commercial ads have different values than soap opera running for a long period with multiple endings to it similarly, as a feature film forms a certain kind of notion to fetch the attention of modern audience, but television series is considered divergent in the idea of attracting audience as television audience do not anticipate the loud and fast moving of plot as it within 180 minutes in films it runs longer in episodes to retain the interest of receivers to analyse and discuss them more extensively, also the reception of product is being circulated for maximum number of audience available at their home, consequently, various companies approach the television screen which is more reliable and easy interactive mode of communication for their products to enter into house of a common man through advertisement; such kind of screen/media is absolutely embedded with marketing strategies to promote the product in limitless market and finding the consumer just next to the television set who receives them without questioning the authentication of the said product. The space shared in the world television between the shows, episodes, talk, news shows, etc. values more for the distinctively for user of and producers. It is a medium of selling the product of any kind for industrialist, and on the other side viewers become the consumer of the said item. Now the piece of information varies accordingly, the information shared through commercial intervals for the public is not always made to sell something or other, it also provides assistance to the promotion and awareness to the public schemes and policies of government to reach to the common man. However, commercial media constitutes the components of highly afflicted sensationalism titillate the audience for the content they construct for real audience and pursue the emotions in a certain direction to develop a particular discourse in their minds about delivered item. In the contemporary era of social media holding central stage around the world has been emancipating the information beyond spacio – temporal parameters to share the real and as well as fancy side of the subject matter.

The question arises between lines representation of human values of one kind through various screen episodes or shows or ads and their critical reception at the ground level which impacts upon the psychology of viewers and forms a specific pattern of values regarding projected items on the media because the harmony of social order influenced largely with various components of television content and moving images encapsulating alternative values. Such values customize according to the preference of the target audience for example an orthodox set of people admires the hierarchical order of power maintained in the social phenomenon whereas modern minds of though gets fascinated by more colors and loud and high bit of vibration in the music, and speed in the narration; woman has their own involvement for seeking pleasure and so on. Arguing on distinctive types of viewers in the social frames also indicates upon the most utilized space provided on satellite is Woman. Be it reality shows wherein the face of women is so need to connect with or to complete the frame, television soap opera with granger and highly decorated



sets for most importantly depicting the family drama in innumerable ways to create suspense around with love, fight, courage, reconciling etc are mingle up into one story with multiple strong role presented by strong women. The portrayal of women in soap opera circumstances are completely different from the way their body is utilized in the ad films or commercial ads. Having being used the word 'body', a figure of human being which attracts the other sex's gaze and constructs the notion of body as object of desire satisfaction, there the idea of voyeurism flushes up to most significantly in media discourse; in the disparity of understating the levels of gendered pleasure of screen explaining into the depth of minds of opposite sex where a body of woman has been taken in the form of object of pleasure in the form of music video of items number as most popular like Munni Badnaam Hui or Shila Ki Jawani, Oh la la, Chikni Chameli, Dil Mera Muft Ka, Laila Main Laila, Jaaneman Aah, Lipstick Laga Ke, Choli Block Buster, Aao Raja, Paani Wala Dance so on in the performed in films of current era of twenty first century. As Andrew Goodwin states that females will be objectified in this way, often through a combination of camerawork, and editing with fragmented body shots emphasizing sexual treatment of the performer. All such videos similarly demonstrate similar elements such as a girl putting a heavy make up before mirror wherein mirror conveys the symbol of a woman being available for the open share to the public or in other words the mirror presents women as an object of desire for the male gaze; other aspect of similarity in these videos are woman on the Muzara stage alone or with her background dancer crowded every corner with man around depicting sexual hunger on their faces attests the amorous feeling aroused for the body of woman; scene of bed that could be seen as pleasurable for the viewer as a bed can convey sexuality; pretending to pose for the camera also attracts emotion of grabbing her; and mostly commonly shots to be captured on the screen are a women keep laughing and calling man for private act advances towards constituting male's notion for a women at socio-political grounds. As in television industry there are some specific channels to telecast video music of latest films released in the film industry, these channels are tuned at high level in India social order because Indian society is vastly considered music admirer and love for latest songs and music always enchanted by the youngster and also by elder ones and thus such projected moving mages get publicity at everyone's home without browsing YouTube or any other social media for such videos and in process of entertainment of music which is consider really 'no music' the manifestation of visuals attracts large amount of support and views from the young male viewers that entitles them to claim at the status of success video songs. The question is why such music of less quality, senseless and meaningless lyrics gets popular? What do people like in these songs and continue to watch such media? Furthermore, to elaborate the contention of the phenomenon of explicit sell of women body could presume little asymmetric angle with Robert Park and Max Weber's applied theory of viewers psychology on watching particular show again and again is because the collective social behavior of practicing one kind of action to control and construct a general perception for a particular section of the society; the societal process of competition in following appearance of that kind to please the viewers at local level; assimilation; and forming of the image of the self for one section of male society and image of other for the female.

Laura Mulvey has discussed the term scopophilia at length in her seminal essay “Visual Pleasure in Narrative Cinema” wherein she argues the feminist film theory with reference to the cinematic texts directed and released in west and also in general her theory is largely applicable to the current perspectives of looking at women on the screen by a heterosexual man. Technically, the term scopophilia, which is mass noun defined in the Merriam-Webster as “a desire to look at sexually stimulating scenes especially as a substitute for actual sexual participation” and in medical terminology it is defined as sexual pleasure derived chiefly from watching others when they are naked or engaged in sexual activity. In psychiatry scopophilia classified into two categories one is passive scopophilia defining the sexual pleasure deriving from viewing nude bodies, sexual acts or erotic photographs, the category is active scopophilia meaning an abnormal desire to be seen, especially exhibiting genitally. The leading psychoanalytic theorist Sigmund Freud discusses the idea of pleasure in looking in accordance with infantile instinct, developing a sense of pleasure from watching sexual content or contemplating a notion of kind without letting the other person know; and which was later advanced by Mulvey referring to scopophilia wherein the pleasure is sought out of looking at other’s body as a figure of erotic sense most significantly in cinema. Cinema as she goes on to say “viewing conditions facilitate both the voyeuristic process of the objectification of female characters and also the narcissistic process of identification with an ideal ego seen on the screen.” Discussing the psychoanalytical aspect she points it out as ‘political weapon’ as individual gaining desire from identification with a character as an idealized version of narcissist and gendered division of labor has been reflected in the narratives of advertisement while playing the female character have been dominated by not the celluloid character but beyond that is male sitting behind the television set because in series of events like cosmetic and drinks ads presupposed performing for an audience of men; where a fetishized object is used to “replace” the missing phallus that is dress and the camera shows her feet first and then slowly pans up her legs and body to show her face.

Indian advertisements on television for in current and previous decades has come to the point of exposition in making women more empower and occupy larger space on the screen. Placing the most celebrated advertisement on the screen in summer season is Slice ad performed by Ketrina Kaif on the silver screen from 2011 to 2016 with various version of the product started with the term AAMSUTRA referring to the ancient script of Kaamsutra the book sexual pleasure learning in Indian mythology; now the ad portrays the expression and plays the erotogenic music with expression of lust and hunger from a women character; no doubt the actor performs the extraordinarily on the screen and audience loved the advertisement following 6 to 7 years to; the ad of 40 seconds with the title Slice: the wait presents a woman as the object of providing pleasure with comparison of mango. The words shares the instinct not of the summer heat but of sexuality with words such as Aam (kaam) + sutra, the book of sex education; word like “lalach”, greed, is combined with wait and wait to meet the time of raining the Abhra, mango. This ad goes very strait to demonstrate the idea of waiting for the season of mango to have a slice of it, but the visual in it associates with the other instinct of pleasure depicting the parts of women’s body as lips and bosom do not creates the beauty of lady but enhances the gaze of male viewers



to look suspiciously and desire the figure of a women, similarly, in the promotion of same product the characters appears in episode called “Swayamber”, meaning the young girl is ready to be chosen by mighty man in the house and gets married to the most suitable of them (men/mangoes); the actor is presented as the queen of and three distinguish categories of mangoes are described to be selected for the best of its quality; as the visuals on the celluloid goes as in Lacknow type as sleeping beauty on the bed who is mesmerized by the mango/men, Gujrati and southern style she is readily waiting for the mango/men to come and take her away.

In the contemporary advancement of publicizing the product apart form cosmetic product which are exclusively made for girls, there are some products which are commonly utilized by both sex as deodorants and perfumes, as everyone in this country knows that The FOGG is out marketed other counterparts (Kya chal raha hain? Fogg Chal raha hain). The Wild Stone deodorant with its distinguished version runs on the television displaying not the physical appearance of women’s body but they considered mental so weak to surrender before men as in, Wild Stone: It happens, where a young girl persuades a men who is shifting to other place just because she liked the smell in him; it is complicated analyses that are we heading towards intellectual, brave, independent women’s society or depended and brain fade girls in the current society, for example in several ads of this product a women is heard to speak sentences like, ‘don’t you want to know how do I smell, I live alone on tenth floor’, ‘this is not the only the moll I have on my body’ and the tag line says “Make them say things, they wouldn’t” and many other different ads of same product make women attracted towards men just with smell to lead to the bed with girls are going intentionally backless and becoming the prey of man. Next, there is this commercial on television which was objectifying the woman, the advertisement of Zipp earphone, wherein a girl comes before a boy sitting in garden for relaxing her body, and as she plugs in ear phones her body parts started tickling and jumping, such videos are misuses the image of women for sake of selling their product for all the wrong reasons and demoralizes the audiences’ mind to arouse the sense of disrespect for the body of women. There are countless ads on television channels who suggests that depiction of women’s body has become the business to sell products I would not select other perfumes ads, although there are many to discuss; Nescafe Cool Coffee acted by Deepika Padukon who has also performed a praiseworthy short video of ‘My Choice’, the idea in this ad is to shake the coffee to make it more taste and sweet, but the issue is with the way it is shaken among for two boys, one of them says ‘shake and make it baby’ and the idea of shaking it is not much appreciated because she doesn’t shake the coffee instead she shakes her body to be exposed to the audience. Then, we have several elements to counter in ads like Nivea whitening and cell repair cream does all for the providing her for not the beauty of her skin or the beauty of aesthetic look in her with all soft colors around but for her back-less skin which fascinates a man to say okay to her dresses she wore for the boy in the advertisement.

There are commercials on brands of Fem hair removal creams, Myntra cloths’ ad, Condom advertisements are resulting in touching the dark and serious point of scopophilia; condom is a thing used for the safety of both sexes, not merely of/by/for the women, but latest Man force

commercial displaying the face of Sunny Leyon, just because she has a past acting career in the pornographic industry, making her body public with sensual scenes as if Man has nothing to do with condoms and bold physical appearances of a female body draws the attention towards the condom, rather it constitutes the notion lack of respect and trauma for female to adjust according to the eyes of dominant group of society and server their bodies as slave to the male gaze on the screens. In India there are law maker and most responsible people values women a part of male world nothing beyond that; as Mohan Bhagwat the supremo of RSS comments about women on being raped "Rapes take place in cities and not in villages. Women should refrain from venturing out with men other than their relatives. Such incidents happen due to the influence of western culture and women wearing fewer clothes." Now his mind set observes that "less-clothes" and influence of western culture enchants men to do the 'rape', that could be physical and psychological. 'Men will be men' advertisement of Imperial Blue has released several segments of the brand projecting, most of them, centered around one or two men eying a women for the best advantage they can get out of her is physical appearance attracting male society and appealing the particular section of sex turning the emotion into merely pleasure seeker our of women's body, and that classifies both viewer male and the actor male dominating the whole notion of freedom of body into objectifying the body into the cage of male gaze; the affinity of male gaze and psychological rape by eying the figure of girl could be termed as 'rape' of the dignity of the whole female sex, and we have some politician in Indian who defines the such activities as "mistakes" even rape for that case, Samajwadi party leader Mulayam Singh once said, "Should rape cases lead to hanging? Boys are boys, they make mistakes. Two or three have been given the death sentence in Mumbai. We will try and change such laws. ... We will also ensure punishment of those who report false cases." Some of educated politician discuss dressing sense of women so seriously that they declare it the cause of rape incident, "The rate of crimes against women depended on the how completely dressed they are and how regularly they visited temples. Rapes in the state of Chennai are comparatively less as their women are always completely clad and visited temples regularly" a BJP leader form Madhya Pradesh Babulal Gaur commented. Another political leader of Maharashtra relates the rape case directly to the television advertisements and proves them responsible for such atrocities against women, "'Even if we provide one policeman per house we can't stop crimes against women... The rise in atrocities against women is due to obscene images used in advertisements" said R.R. Patil Home Minister of Maharashtra state.

But there are also advertisements on clothes unlike projecting a women for its fair skin and beautiful face, rather depicting her as a picture of strong women to stand against the already constructed social norms to restrict women's world of imagination as Anouk: Bold is Beautiful broadening the space for women in the society to live freely and struggle alone without the need of men as always. Such advertisements are associating the theme of women empowerment with selling products without selling their skin and body in various commercials of Anouk: Bold is Beautiful (the visit, the whispers, the wait, the move and the calling) expresses the need of hour that objectification of female body is not only the way to sell brands, instead creative ideas



should be promoted to bring equality and reduce the Otherness of a specific sex in the Indian society.

Works Cited:

Bettelheim, Bruno. *Freud and Man's Soul*. New York: Alfred A. Knopf, 1983.

Biressi, A. and H. Nunn. *Reality TV, Realism and Revelation*. Wallflower Press, 2005.

Chandler, D. "Notes on The Gaze." *Laura Mulvey on Film Spectatorship*, 07 March 2014, 15:43:10 p.m., <http://www.aber.ac.uk/media/Documents/gaze/gaze09.html>

Freud, Sigmund. "Five lectures on psychoanalysis." *SE*, vol. 11, no. 1, 1909-10, pp. 7-55.

Jones, Ernest. "Review of the Dictionary of psychology." *International Journal of Psycho-Analysis*, vol. 17, 1936, pp. 247-248.

Kavka, M. *Reality Television, Affect and Intimacy, Reality Matters*. Hampshire, Palgrave Macmillan, 2008.

Lyon, David. *2 9/11 Synopticon, and Scopophilia: Watching & Being Watched*, 08 May 2014, <https://wiki.brown.edu/confluence/download/attachments/7143524/Lyon911SynopticonScopophilia.pdf>

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* vol.16, no. 3, Autumn 1975, pp. 6-18.

Strachey, James. "Obituary of Joan Riviere." *International Journal of Psycho-Analysis*, vol. 44, 1963, pp. 228-230.

Storey, J, editor. *Cultural Theory & Popular Culture: An Introduction*. 3rd ed., Edinburgh Gate, Pearson Education Ltd, 2001.

Sturken, M. *Practices of Looking: An Introduction to Visual Culture*. Oxford University Press, 2009.

The New Yorker. "Nan Goldin's Scopophilia" *On and Off The Walls*, 11 November 2011, <http://www.newyorker.com/online/blogs/photobooth/2011/11/nan-goldin-scopophilia.html>